

4. OWNERSHIP AND PROOF OF NONPROFIT STATUS

Does the applicant own this historic property or collection?

 X Yes No

If the applicant does not own this property, attach a letter explaining the relationship between the owner and the applicant and the authority under which the applicant will be the grantee of record to undertake work on the property or collection. The letter must be on the owner's letterhead and must be signed by the owner's authorizing official.

If the applicant is not a Federal agency, proof of nonprofit or government status must be attached to this application.

- A copy of the Federal IRS letter indicating the applicant's eligibility for nonprofit status under the applicable provisions of the Internal Revenue Code of 1954, as amended.
- An official document identifying the applicant as a unit of state, tribal, or local government or other tax-exempt multipurpose organization. If prepared specifically for this application, the certification must be on the parent organization letterhead and certified by an official of the parent organization.

Please note – A letter of sales tax exemption is not acceptable as proof of nonprofit status.

5. DOCUMENTATION

A minimum of four (4), 4"x6" or larger black and white or color photographs must accompany the original and each copy of the application. Photographs must include views of the historic property (showing entire building/property) or collection and views specifically documenting the threat or damage to the property or collection. Photographs must be labeled.

Photocopies and photographs submitted electronically will not be accepted. Photographs will not be returned. **Please note:** Submission of **printed** digital photographs will not disqualify an application; however, photographs of lesser quality could affect reviewers' evaluation of an application.

6. PROJECT SUMMARY

In the space below, **briefly** summarize the proposed project. Discuss the national significance of the historic property or collection, its current condition, the nature of the threat, the proposed preservation and/or conservation work, and the project's public benefit. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

The New York State Museum has been a primary depository for the artifacts of the World Trade Center and September 11, 2001. The nature of the event necessitated the quick acceptance and removal of material that has since become iconic. Several hundred thousand items encompassing over 4,000 cubic feet of material have been brought to the Museum. That same urgency led to hurried storage for materials that even in the best of cases are threatened due to size, condition, format and media. The Museum proposes to substantially upgrade the level of this initial care by conservation improvements to physical organization and storage. Additionally, highly vulnerable materials will be specially addressed, including materials that may be contaminated by ash and dust from the collapse of the Towers and the resulting fires. Once rendered more accessible through organized, archival storage methods and digital media, the Museum will greatly enhance its ability to remain a central focus for research and study of one the most defining moments in American life.

NATIONAL SIGNIFICANCE (30 POINTS)

Applications for collections or historic properties not meeting this criterion will receive no further consideration. Complete either section A or section B, as appropriate.

A. HISTORIC PROPERTIES

The historic property will be considered to be nationally significant according to the definition of "National Significance" outlined on page 3 of the Guidelines and Application Instructions if it meets one of the following criteria. **Check the applicable criterion and complete item "c".**

- a) _____ **Designated as a National Historic Landmark or located within and contributing to a historic district that is designated as a National Historic Landmark District. (20 – 30 POINTS)**
- b) _____ **Listed in the National Register of Historic Places for national significance or located within and contributing to a historic district that is listed in the National Register for its national significance. (UP TO 25 POINTS)** Please note that properties can be listed in the National Register for significance at the local, state, or national level; most properties are not listed for national significance. The level of significance can be found in Section 3 – State/Federal Agency Certification of the property's approved National Register nomination. Contact your State Historic Preservation Office if you have questions about the level of significance or do not have a copy of the approved nomination.
- c) Explain the reasons why the property is nationally significant. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

7. NATIONAL SIGNIFICANCE (CONTINUED)

B. COLLECTIONS

In the space below, describe the collection and document the national historical, artistic, scientific and / or cultural significance of the collection using the definition of "National Significance" outlined on page 3 of the Guidelines and Application Instructions. The description and documentation must be clear to individuals not familiar with the collection. Applicants are strongly encouraged to provide brief, concise narratives.

The events of September 11, 2001 were defining moments for our society. The very nature of the attacks involved American hallmarks. Our attention was held fast that day and for months after. Now five years distant, the emotional, political and cultural ramifications are still being unraveled and studied. The New York State Museum assumed a leading role in the documentation and preservation of the artifacts from New York's September 11, 2001 tragedy. Working with other cultural agencies and numerous city, state and federal agencies, the Museum has custody of many of the most evocative materials from that tragedy. The Museum's collection is comprehensive, ranging from entire vehicles to Trade Center building components to nearly all that is left of the two airliners to hundreds of thousands of sympathy items sent to New York City respite areas and fire houses. Work associated with these materials continues to be the most daunting challenge that the Museum has ever undertaken.

The public's response to September 11th created a legacy of thoughts and actions, expressed in such tangible artifacts as letters, banners, quilts and other artwork. The spectrum of materials, from homes to schools to businesses and other organizations, encompasses a cross-section of our society. The response showed immediacy unlike any other event in our nation's history. The sympathy quickly touched countless recovery workers. In the future, this material will be an extremely unique window into the attitudes and emotions of that period. The volume and ephemeral nature of the response, however, challenges the preservation of that record.

The Museum's proposal has the goal of sustaining an extraordinary and tragic part of our cultural heritage. Artifacts from the World Trade Center have become icons of our times. The need to connect to the event and to each other's understandings has been firmly demonstrated by the Museum's current exhibitions and other programs, on state, national and international levels. The New York State Museum has the most accessible collections of some of the most critical elements of the September 11th story. They include -

Fresh Kills Collection. More than 1,000 artifacts retrieved from the sorting operations at the Staten Island facility. Includes remnants of the Trade Center buildings, material from offices and stores, vehicles (including the FDNY Engine 6 pumper), the FBI collection of fragments of the airliners, operational materials for the Fresh Kills work. Also includes several cubic feet of sympathy material sent to recovery workers.

Memorial Collection. Includes the 70-foot long Broadway memorial fence, several hundred rolls of inscriptions from the Union Square memorial, material from the respite area at Saint Paul's Chapel, and many hundreds of individual items offered by artists, students and others.

Fulton Street Viewing Platform. The December 2001 ramp was constructed by New York City for greater visual access to the site and consists of approximately 300 sheets of heavily inscribed and decorated plywood. The Platform was removed by the Museum at the request of New York City government to ensure its preservation.

Fire Department of New York Collection. Sympathy material sent to the New York City Fire Department's central office in Brooklyn. Also includes related collections from FDNY fire companies Engine 6 and Battalion 9, and the collection of the National Fallen Firefighters Foundation. Approximately 700 cubic feet.

American Red Cross Collection. Sympathy material sent to the New York City offices of the ARC. Approximately 500 cubic feet.

Salvation Army Collection. Sympathy material sent of the New York City chapter of the Salvation Army. Approximately 30 cubic feet.

Nino's Collection. From a Canal Street respite area, includes approximately 200 cubic feet of sympathy material plus several hundred items documenting this September 2001 to February 2002 operation such as food service equipment, garments, banners, and portions of the restaurant furniture.

World Trade Center Relief Fund Collection. Operated by NYS, the fund accepted over \$70 million in donations. Several hundred cubic feet of sympathy materials were collected.

8. PROJECT DESCRIPTION

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

A. WHAT IS THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

Describe the current condition of the collection or historic property and explain how it is threatened or endangered. The source(s), nature, extent, and severity of the threat, danger or damage to the collection or historic property must be clearly and convincingly argued.

The Museum's World Trade Center / September 11th, 2001 Collections reflect the suddenness and complexity of the event itself. A systematic approach to the documentation and preservation of the history of that day was immediately compromised by the magnitude of the devastation and by the magnitude of the response. From one day to the next, curators were unsure as to the provenance, type and quantity of what was to come. A few small fragments from the Fresh Kills operation from one day could be followed the next day or week with a truck load of sympathy material from Manhattan. Collections were accepted in "as is" condition due to unprecedented limitations on site. Advanced planning for adequate storage or processing was quickly overwhelmed.

Today, the Trade Center Collections lack the physical integrity that is customarily inherent when material comes to the permanent collection. Collections are scattered within and among the Museum's storage facilities, often arranged simply by what free space was immediately available. Pallets of collections are in non-archival boxes, all that was available to recovery workers on a particular day. Various formats and media are mixed to the detriment of long-term preservation.

As a result, the various components of the Trade Center Collections are endangered by the following

1. Contamination. Larger items recovered from the site are currently uncovered and exposed to inadequate climate control; smaller items are stored without proper regard for the ash and dust coatings resulting in the potential exposure to staff and researchers to inhalation of potentially hazardous particulate matter. These conditions relate to and directly effect objects such as building components, airline fragments, firearms, personal effects, mercantile objects such as gift shop souvenirs and textiles such as flags.

2. Inadequate Storage. Due to the necessity for rapid response and a lack of readily available storage containers, museum curators were forced to transport and maintain collections in original containers such as non-archival cardboard boxes and plastic storage bins, and fold large items such as fragile flags and banners, quilts and other textiles into undersize boxes causing creasing and cracking of painted surfaces. Sympathy material often arrived piled into large and unwieldy containers; much of the material remains in this condition though some has been loosely sorted and placed into more manageable boxes. Children's artwork in particular suffers from overcrowding and friction between pieces, causing transfer of ink and crayon, loss of or damage to attached pieces such as feathers, buttons and ribbons; fragmentary objects recovered from the site continue to crumble, lacking supportive enclosures. Metal objects such as structural beams are oxidizing due to exposure and require suitable environmental storage; particulate matter on objects recovered from the site dissipates without adequate means to control and contain the dissipation.

3. Unstable Formats and Media. The events of September 11th, 2001 inspired an instantaneous and near-universal response, manifested in the form of artwork, letters, and crafts; many of these materials were made from typical school materials such as acidic construction paper, glitter, craft glue, and various incompatible materials which are now interacting and hastening deterioration, such as the fading of inks, the cracking and peeling of paints on banners and the separation of component pieces such as buttons and ribbons from original pieces. The impromptu outdoor memorials led to objects, especially paper objects, being exposed to water and weather, rendering them illegible, fragile and moldy. Sympathy material laminated by well-meaning caretakers will rapidly deteriorate; candle wax residue on paper memorial pieces will continue to cause damage.

4. Poor organization. The World Trade Center Collections are among the Museum's most studied and exhibited, yet are threatened with inaccessibility and loss of vital provenance and contact information due to a lack of organization. Without knowing at the time the full size and scope of the collections and without the ability to plan for systematic and unified storage, very large groups of objects collected in a very short time period were secured ad hoc throughout storage facilities. The collections are challenging to find and difficult to study as a result, as a whole or within the smaller groupings.

8. PROJECT DESCRIPTION (CONTINUED)

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

B. WHAT WORK WILL BE SUPPORTED BY THIS GRANT AND HOW WILL IT MITIGATE THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

Projects must substantially mitigate or eliminate the threat, danger, or damage described in Section A and must have a clear public benefit (for example, historic places open for visitation or collections available for public viewing or scholarly research). The following points must be addressed:

- Describe the key project activities and products to be supported by this grant and the non-Federal match.
- Describe how the work will significantly diminish or eliminate the threat, danger, or damage to the historic property or collection.
- Explain any pre-project planning or research, such as Historic Structures Reports or Collection Condition Assessments, on which project decisions are based.
- List the key personnel undertaking the work and briefly describe their qualifications. If personnel have not been selected, briefly describe the qualifications you will require. (Please note: Do not send vitae. Consultants must be selected competitively.)
- Describe how the project will have a clear public benefit.
- Explain how your organization will ensure continued maintenance of the historic property or collection in the context of your organization-wide preservation or conservation activities.
- On a separate sheet, provide a timeline for project completion, including each major activity with a schedule for its completion and its cost. Projects must be completed within the grant period, which is generally 2 to 3 years.

Within a special one-year effort, the Museum's World Trade Center / September 11th, 2001 Collections will be systematically and archivally rehoused and stored. This special effort will establish a substantially enhanced professional baseline of management and care. The Museum's need for better care of its World Trade Center Collections is being recognized by the addition through NYS funding of two new permanent positions dedicated to them. The two new staff members ("WTC Curators 1 and 2") will join curators (Williams, Schoonbeck, Gibson) who worked on site. The latter group will be resuming pre-911 duties but will still allocate portions of their current schedules to the Trade Center Project. It is hoped that this team will be supplemented by two temporary positions through the Save America's Treasures Program, one of who will provide overall supervision of the year-long effort.

Additional assistance will be provided by a consulting team of conservators. Two conservators will conduct two-day quarterly reviews of the work, providing guidance on techniques and special needs. The Art Conservation Department at Buffalo State College will also be volunteering teacher and student support. Addressing specific threats to the collections, the project will focus on -

1. Contamination. In normal circumstances, the removal of the contaminants would be the first consideration. The special nature of the ash and dust and that the contaminants have perhaps become a part of the artifact itself suggests a different approach. Where possible, the contaminated artifacts will be isolated and housed to protect handlers and the environment.

2. Archival rehousing. The most dramatic improvement will come from this most basic and the most time-consuming effort. The several hundred thousand items and several thousand cubic feet of material will be rehoused with archival materials in a manner that addresses the specific conservation requirements of formats and media. Foldering of notes and letters, proper storage of textiles, special housing for larger items are among the tasks.

3. Preservation of unstable formats and media. The rehousing mentioned above will hopefully slow the deterioration. In some cases, however, the preservation of the information may supersede the preservation of the artifact itself. For instance, the iconic material from the Union Square memorial is primarily on long rolls of three-foot wide butcher paper. The rolls have the written, often poignant comments of the many people who visited the memorial in that first week. Many of the rolls bear evidence of the numerous candles that dominated the memorial. Clearly, a goal of the project is to rehouse the rolls to promote their preservation. To ensure the preservation of the information, these rolls will also be scanned to a high resolution to accepted standards. Likewise, the 300 sheets of extensively decorated four-foot by eight-foot plywood sheets from the Fulton Street Viewing Platform will be photographed to record the rapidly fading inscriptions. The boards themselves will be stored to accepted museum standards for preservation and access.

4. Reorganization. The disparate collections will be consolidated with the help of new storage equipment within new spaces specifically dedicated to the Trade Center artifacts. Based on type of material and provenance, artifacts will be rejoined to facilitate better care, access and understanding. Collections are continuing to arrive from various state and federal agencies. The new storage arrangement will accommodate those additions in a more systematic manner.

8. Project Description (continued)

B. (continued, page 2 of 2)

The New York State Museum has been a primary facilitator in providing access to the New York stories of September 11, 2001. Its own exhibitions (permanent and traveling) have reached several million visitors. The Museum has made its staff and collections available to the wide spectrum of individuals, agencies and other cultural institutions working toward greater interpretation at the site. Many of the Museum's collections are already scheduled for installation at the first interpretive centers at the site. Another indicator of the Museum's position in the preservation and interpretation of the events of 9-11 is shown by the continuation of new collections from individuals, private organizations and several state and federal agencies, including the Federal Bureau of Investigation and the New York City Fire Department.

Such a position highlights the Museum's commitment toward the ongoing preservation of artifacts from the World Trade Center. The Museum's World Trade Center Collections are crucial to understanding the events, aftermath and impact for future generations, not only for historians but also for psychologists, sociologists and generations of museum visitors. These collections will remain one of the Museum's most significant and valued. Once rendered more accessible through organized, archival storage methods and digital media, the Museum will greatly enhance its ability to remain a central focus for research and study of one of the most defining moments in American life.